

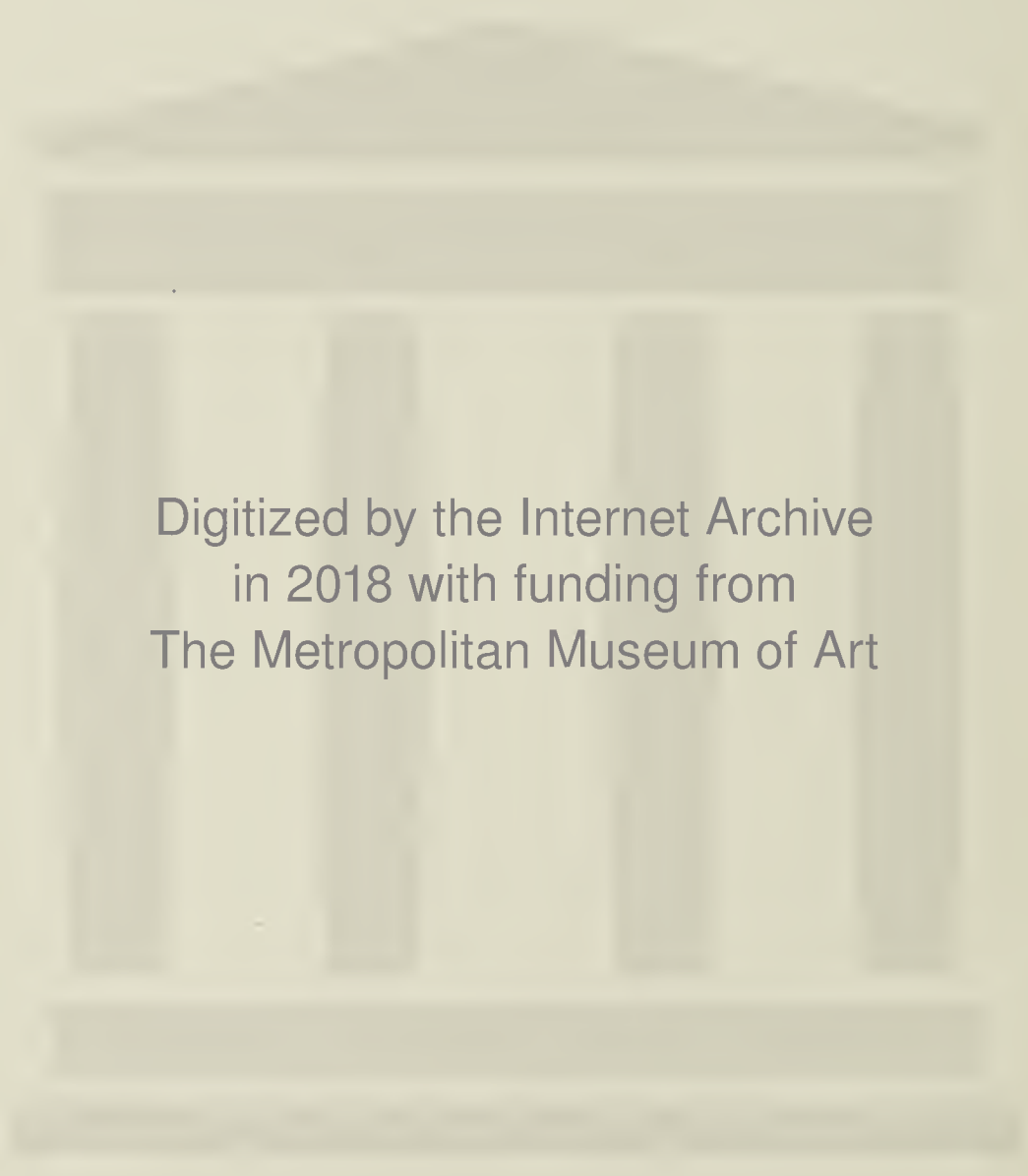
THE
HAMILTON EASTER FIELD

COLLECTION OF

ORIGINAL DRAWINGS BY THE
OLD AND MODERN MASTERS



THE ANDERSON GALLERIES
PARK AVENUE AND FIFTY-NINTH STREET
NEW YORK
1918



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CHRIST BEFORE CIAPHAS
PAOLO CAGLIARI (Called IL VERONESE)

[NUMBER 27]

119.8

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ON PUBLIC EXHIBITION FROM DECEMBER THIRD

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THE
HAMILTON EASTER FIELD
COLLECTION OF
ORIGINAL DRAWINGS BY THE
OLD AND MODERN MASTERS

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DECEMBER TENTH, 1918, AT 8,15 O'CLOCK

THE ANDERSON GALLERIES
PARK AVENUE AND FIFTY-NINTH STREET
NEW YORK
1918

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THE ANDERSON GALLERIES

INCORPORATED

PARK AVENUE AND FIFTY-NINTH STREET

NEW YORK

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CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

FOREWORD

NOTHING is more helpful to the young painter than to make a collection of drawings by the masters. Especially will this be true if the young painter is not rich, for he must then delve for his drawings in out-of-the-way places. It will greatly develop his feeling for form, for movement and for vitality. These are the qualities which distinguish the works of the masters and their absence show the work of the copyist, the imitator, or the forger. But after one's taste is formed and one's sense of life has become acute, it is well for the artist to bear more strongly on the inspiration he gets directly from nature and less on that he derives from art. So I am selling my drawings now in order that I may buy more pasture and woodland and get closer to nature.

The majority of my drawings I bought in Paris in the late nineties. In those days it was still possible to find drawings and prints of the masters mixed with the rubbish in the portfolios along the quais and the rue Richelieu. During my student days I had a very limited allowance but I had the connoisseur's flair, which I would not exchange for all the gold in Alaska. I wandered along the Seine—picking up a Guardi, a book of hours, a painting by Fragonard, or a sixteenth century tapestry, and in time I had a collection. Fantin-Latour once remarked: "When I see a man with a chicken in one hand and a lot of Japanese prints in the other, I know it is Field." Once I made quite a find in London Town, ten or fifteen drawings at a junk-shop at ridiculous prices. I had just sworn off from buying but I could accept presents from a junk-man. There was just one drawing I did not buy. The price (ten and sixpence) seemed extortionate compared with the prices of the others. My mother, to whom I told the circumstances on my return to our hotel, was disappointed that I had not taken it. The next day she suggested that I should buy it for her. So back I went to the junk-man but in the meanwhile a dealer had come and gone. Some months later Bryson Burroughs showed me the drawing among the most recent acquisitions of the Metropolitan Museum. Whether the drawing was a Raphael, a Michael Angelo or an Horace Vernet I shall never divulge.

All of which gives an idea of how this collection was formed.

This catalogue has been prepared by Richard Ederheimer. Of his qualifications as an expert I had an instance in the speed with which he unravelled the mystery of the Overbeck. "Hello, here is a wonder, a fairly early Florentine, no, a German working in Italy—but there is an unmistakable modern touch. It's a curious thing—a modern German, one of the Nazarenes." And then he

took the drawing off its mount and there on the back was written "Overbeck." I had arrived at the same conclusion but only after years of ownership. It has interested me to have Mr. Ederheimer as a pupil at my art school in Maine. His knowledge of the drawings of the old masters gave him a foundation which it would be difficult to overestimate.

In regard to the drawings themselves, I have lived with them for many years. Not all of them would appeal to another collector, but each has had a message to me, and certain of them have greatly moved me. Therefore it is with a certain hesitation that I touch upon the qualities of the individual drawings. There are certain among them which have a masterly quality—a sense of ease in execution, of absolute freedom in technique—and of complete attainment. Such are the drawings of Andrea del Sarto and Paolo Veronese. I have always had a greater sympathy for the imperfect, for the work of the man who has partially failed, they are more human. The Guardis with their feeling for movement overflow with character. When compared with such a master of short hand our modern impressionists seem clumsy in workmanship. Then the Domenico Tiepolos have quite conquered me by their daring improvisation. What bubbling over of spirits the drawings reveal! They formerly belonged to Francis Lathrop—a painter with a rare appreciation of life and beauty. Claude Lorrain has always drawn me to him, despite his technical perfection. Taking him all in all, is he not the greatest master of landscape the Occident has had? Claude has depicted the absolute serenity of nature as no other master has done. It has been a joy to own one of his drawings. The Millets have also given me great joy. It would be hard to find a group of Millets more personal than these. They are the very heart-beats of the man. Then the two Puvis de Chavannes have been to me even as wine and woman and song. The larger one, though but a fragment, has realized the horrors of war as the finished decoration at Amiens does not.

Other drawings which have given me great pleasure are the two Legros, the sensitive head by Whistler, the early Turner, the Corot—but I must stop before I name them all. Now that the contract for the sale has been signed, I begin to regret that I should have considered selling any of them. The order in the catalogue is by affinity rather than chronology, or by schools. A rigid classification would not have suited the character of the collection which has all the variety of out-doors. All that I can wish for the new owners of these drawings is that they may find in them the inspiration I have found. Valent.

HAMILTON EASTER FIELD

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DRAWINGS BY
OLD AND MODERN
MASTERS

ITALIAN SCHOOL

Late Sixteenth Century

1 ALLEGORICAL FIGURE

Pen drawing, from the Luigi Calamatta and the Marquis de Valori collections. *Height, 9 $\frac{1}{4}$ inches; width 5 $\frac{3}{8}$ inches.*

ITALIAN SCHOOL

Late Sixteenth Century

2 FRIEZE COMPOSITION SHOWING A FUNERAL PRO-
CESSION

Suggesting the same hand as the preceding item.

Pen drawing, from the Marquis de Valori collection.

Height, 4 $\frac{3}{4}$ inches; width, 16 $\frac{3}{8}$ inches.

ROMAN SCHOOL

Sixteenth Century

3 SHEET WITH SEVERAL SKETCHES

To the left: Flagellation of Christ. In the center: Madonna. To the right: St. Anna, holding the Virgin and Child and a classical figure (Venus).

Interesting drawings, close in style to Raphael and his followers. *Height, 6 $\frac{3}{4}$ inches; width, 9 $\frac{7}{8}$ inches. Framed.*

SCHOOL OF RAPHAEL

Rome, Sixteenth Century

4 WOMAN, OFFERING TO A SEATED GODDESS

Beautiful pen and sepia drawing, from the collection Herard Flury.
Height, $8\frac{3}{4}$ inches; width, 7 inches.

SCHOOL OF RAPHAEL

5 FULL-LENGTH FIGURE OF A WOMAN

Beautiful pen and sepia drawing from the same hand as the preceding item.
Height, $8\frac{3}{4}$ inches; width, $3\frac{1}{4}$ inches.

SCHOOL OF RAPHAEL

Italian, Sixteenth Century

6 YOUNG MAN AND ANGEL PLAYING WITH TWO LIONS

Two pen sketches on one sheet.

Superb drawing, very close in style to Raphael.

From the collection of Sir Joshua Reynolds.

Height, 5 inches; width, $7\frac{7}{8}$ inches. Framed.

GIULIO ROMANO

1492-1546

7 BACCHANALIAN FRIEZE

A fine pen and sepia drawing, showing a strong Mantegnesque influence

Important drawing of the greatest beauty.

Height, $5\frac{5}{8}$ inches; width, $14\frac{5}{8}$ inches.

GIULIO ROMANO

8 POSEIDON, SURROUNDED BY SEA-GODS

Frieze composition in pen and India ink, like the preceding item showing a strong influence of Mantegna.

(Considerably damaged.)

Height, $7\frac{7}{8}$ inches; width, $15\frac{1}{2}$ inches.

ITALIAN SCHOOL

Late Sixteenth Century

9 ROMAN, WITH FLOWING DRAPERY

Exquisite little pen study showing the influence of Leonardo da Vinci.

Height, $3\frac{5}{8}$ inches; width, $2\frac{5}{8}$ inches.

TADDEO ZUCCARO

1529-1566

10 THE WASHING OF THE FEET

Strong later 16th Century drawing in pen, sepia and white high-lights on greenish paper

A beautiful composition.

Height, 14 inches; width $8\frac{7}{8}$ inches.

FEDERIGO ZUCCARO

Rome, second half of Sixteenth Century

11 THE VIRGIN AND CHILD, ENTHRONED

Bestowing blessing upon numerous saints adoring her.

Superb Composition for an altar piece, most vividly drawn in pen and sepia.

Height, $14\frac{7}{8}$ inches; width, $9\frac{7}{8}$ inches.

FEDERIGO ZUCCARO

12 FLAGELLATION OF CHRIST

Vigorous pen and India ink drawing.

Height, $10\frac{3}{8}$ inches; width, $7\frac{1}{2}$ inches. Framed.

MANNER OF ZUCCARO

Italian, late Sixteenth Century

13 ORNAMENTAL CARTOUCHE WITH MYTHOLOGICAL SCENE IN CENTER

Spirited and decorative pen and sepia drawing.

Height, 11 inches; width, $4\frac{7}{8}$ inches. Framed.

ANNIBALE CARACCI

1560-1609

- 14 THE ANGEL SEATED ON THE OPEN TOMB OF CHRIST
Brilliant pen drawing in Caracci's vivid and characteristic style.

From the Jonathan Richardson Sr. and Mayor collections.

Height, 6 $\frac{3}{4}$ inches; width, 5 $\frac{1}{8}$ inches. Framed.

ANNIBALE CARACCI

- 15 WILLOW TREE BY A BROOK-SIDE

Superb pen drawing full of the tremendous dash characteristic of the artist.

A very fine example. *Height, 8 $\frac{5}{8}$ inches; width, 12 inches.*

ANNIBALE CARACCI (attributed to)

- 16 STUDY OF HAND AND DRAPERY

Charcoal drawing with white high-lights.

Signed A. Caracci in lower left.

Height, 5 $\frac{7}{8}$ inches; width, 6 $\frac{5}{8}$ inches.

SCHOOL OF THE CARACCI

- 17 THREE MEN IN CONVERSATION IN A LANDSCAPE

Vivid sepia drawing, previously attributed to Brouwer, to which attribution we see no justification as this is undoubtedly an Italian drawing.

Height, 7 $\frac{1}{4}$ inches; width, 10 $\frac{1}{2}$ inches.

POLIDORO CALDARA DA CARAVAGGIO

1495-1543

- 18 YOUNG MAN IN ARMOUR, HOLDING A LANCE, STANDING BY A HORSE

Superb 16th Century sepia drawing.

Height, 7 $\frac{3}{4}$ inches; width, 6 $\frac{1}{4}$ inches. Framed.



YOUNG MAN SEATED
ANDREA DEL SARTO (ATTRIBUTED TO)

[NUMBER 21]

POLIDORO CALDARA DA CARAVAGGIO

- 19 MYTHOLOGICAL SCENE, WOMAN MOUNTING A HORSE HELD BY A NUDE MAN, TWO OTHERS TO THE RIGHT

Spirited pen and India ink drawing from the Count Gelozzi collection.

Height, $5\frac{1}{8}$ inches; width, $8\frac{1}{8}$ inches.

ITALIAN SCHOOL

Late Sixteenth Century

- 20 CHRIST AS A GARDENER

Pen and India ink drawing.

Height, $10\frac{5}{8}$ inches; width, $6\frac{3}{4}$ inches. Framed.

ANDREA DEL SARTO (attributed to)

1488-1530

- 21 SANGUINE SKETCH OF A YOUNG MAN, SEATED

This magnificent drawing was previously attributed to Francia. The only justification for such an attribution seems to be that it is undoubtedly the work of a very great master of that period.

The writer of these notes, supported by the views of connoisseurs to whom this drawing has been submitted, is convinced that this is a work of prime importance, and with little doubt produced by the hand of the great Florentine to whom it is attributed above.

Height, $10\frac{1}{2}$ inches; width, $13\frac{3}{8}$ inches.

[SEE REPRODUCTION]

TIMOTEO VITI, also called DELLE VITE

1470-1524

- 22 FULL-LENGTH FIGURE OF A SAINT IN ARMOUR

Exceedingly beautiful charcoal drawing of the best period of Italian art. Timoteo Viti, a pupil of Francia, exercised a strong influence upon Raphael.

His drawings rank amongst the best of the Italian Renaissance.

A very important drawing.

Height, $14\frac{7}{8}$ inches; width, $5\frac{7}{8}$ inches.

[SEE REPRODUCTION]

ITALIAN SCHOOL

Late Sixteenth Century

23 MINERVA

In the upper left part sketch of a nude woman.

Pen and India ink drawing.

Height, $7\frac{7}{8}$ inches; width, 4 inches. Framed.

JACOPO PALMA VECCHIO (attributed to)

1480-1528

24 MARTYRDOM OF ST. BARTHOLOMEW

Sanguine drawing of great beauty. On the reverse two pen studies and a sanguine sketch of books.

Height, $7\frac{3}{8}$ inches; width, $6\frac{1}{4}$ inches.

TITIAN (attributed to)

Venetian School, late Sixteenth Century

25 THREE MONKS OR SAINTS, AT THE FOOT OF A HILL, SEEMING TO OBSERVE AN APPARITION ABOVE

Beautiful drawing in sepia with white high-lights.

Undoubtedly the work of one of the followers of Titian.

Height, 7 inches; width, $9\frac{1}{8}$ inches.

ITALIAN SCHOOL

Sixteenth Century

26 YOUNG MAN, WRITING

Beautiful sanguine drawing, somewhat resembling in style the drawings by Andrea del Sarto. Signed C. S. F.

Height, $13\frac{1}{4}$ inches · width, $8\frac{1}{8}$ inches.

PAOLO CAGLIARI (called IL VERONESE)

1530-1588

27 CHRIST BEFORE CAIPHAS

Magnificent drawing in charcoal and India ink.

The previous attribution on the old mount to: Rd (Bd) Van Orley, is absurd. The present attribution was given by me, after several connoisseurs to whom I submitted this beautiful drawing shared my opinion. It is undoubtedly a Venetian drawing of the very highest quality and suggests no other master than Paolo Veronese.

A drawing of rare quality.

Height, 12 $\frac{1}{4}$ inches; width, 8 $\frac{3}{4}$ inches.

[SEE REPRODUCTION]

VENETIAN SCHOOL

Sixteenth Century

28 A BISHOP SUPERINTENDING THE BUILDING OF A CHURCH (San Giovanni e Paolo, Venice?)

Beautiful pen and India ink drawing suggesting the early style of Paolo Veronese.

Height, 6 $\frac{3}{4}$ inches; width, 9 inches.

IL TINTORETTO [JACOPO ROBUSTI]

1512-1594

29 HOLY CONVERSATION; GROUP OF SAINTS SEATED UPON CLOUDS

Superb composition in pen and sepia with white high-lights on green paper; signed in the lower left Di Paolo V. and showing there also a collector's mark, J. D. (Jules Dupré).

This beautiful Venetian drawing was previously attributed to Paolo Veronese, but the writer and the connoisseurs consulted incline to the view that not Paolo but Tintoretto was the author. The drawing suggests to some extent a relation to the latter's famous painting in the Louvre of a holy disputa.

A highly important drawing.

Height, 8 $\frac{3}{16}$ inches; width, 15 $\frac{1}{2}$ inches.

[SEE REPRODUCTION]

FRANCESCO MAZZUOLI PARMIGIANO (attributed to)

1503-1540

30 TWO DRAWINGS ON MOUNT, EACH REPRESENTING
THE NUDE FIGURE OF A SAINT

Magnificent pen drawings, Michelangelesque in grandeur. The one on the left showing a collector's mark R. L. (Not in Fagan.)

Left: Height, $6\frac{7}{8}$ inches; width, $2\frac{7}{8}$ inches.

Right: Height, $6\frac{7}{8}$ inches; width, $3\frac{3}{8}$ inches.

LUCA CAMBIASO [called LUCHETTO DA GENOVA]

1527-1580

31 CHRIST, BEING TIED TO THE COLUMN

Powerful drawing in reed pen in Cambiaso's brilliant and characteristic style.

Large composition, very dramatic in effect.

Height, 11 inches; width, $16\frac{1}{4}$ inches.

LUCA CAMBIASO

32 A SAINT, SEATED ON CLOUDS

Vivid and characteristic reed-pen drawing, with India ink shading.

Height, $11\frac{1}{2}$ inches; width, $7\frac{1}{2}$ inches.

LUCA CAMBIASO

33 ALLEGORICAL FIGURE

Typically representative of the peculiar and brilliant style of the artist.

This pen design is the finest specimen of the artist I have ever seen.

Height, $15\frac{5}{8}$ inches; width, $8\frac{3}{4}$ inches.

FRANCESCO CAVALIERE VANNI (attributed to)

1563-1609

34 MYSTICAL MARRIAGE OF ST. CATHERINE

Magnificent composition of greatest vivacity and charm. Pen with slight touches of sepia and sanguine.

Height, 9 inches; width, $14\frac{1}{2}$ inches.

BARTOLOMEO CESI

Bolognese, 1556-1629

35 FEMALE SAINT IN PRAYER

Very spirited pen and sepia drawing. Signed in lower right.

Height, $6\frac{3}{4}$ inches; width, $6\frac{1}{2}$ inches.

ITALIAN SCHOOL

Seventeenth Century

36 STUDIES OF THREE NUDE MEN

Spirited pen, India ink and red crayon sketch.

Two collector's marks (not in Fagan).

Height, $7\frac{1}{4}$ inches; width, 9 inches.

ANTONIO TEMPESTA

1555-1630

37 CLASSICAL SCENE, APPARENTLY HECTOR AND PATROCLUS

Heart-shaped vignette design in pen and India ink. Decorative drawing, signed in lower right.

Height, 4 inches; width, about 8 inches.

ITALIAN SCHOOL

Seventeenth Century

38 DESIGN FOR A TOMB TABLET

Decorative architectural drawing in pen and sepia

Height, $10\frac{1}{2}$ inches; width, $7\frac{3}{4}$ inches.

PIETRO BERETTINI DA CORTONA (attributed to)

1596-1669

39 THE ILLNESS OF ALEXANDER THE GREAT

Spirited drawing in pen and sepia.

Height, $6\frac{3}{8}$ inches; width, 8 inches.

LORENZO PASSINELLI

1629-1600

40 THE VISITATION

Beautiful pen and India ink drawing strongly reminiscent of the painting by Mariotto Albertinelli of the same subject in the Uffizi gallery. *Height, 8 inches; width, 6 $\frac{5}{8}$ inches.*

ITALIAN SCHOOL

Seventeenth Century

41 COMPOSITION, SUGGESTING THE RETURN OF THE PRODIGAL

Group of five figures, the heads of four partly torn off.
Pen and India ink drawing.

Height, 7 inches; width, 9 $\frac{1}{4}$ inches.

FEDERIGO BAROCCI (style of)

1528-1612

42 HEAD OF A YOUTH

Beautiful drawing in red and black crayons, with slight touches of white. *Height, 8 $\frac{3}{4}$ inches; width, 7 $\frac{1}{2}$ inches.*

ITALIAN SCHOOL, style of BAROCCI

About 1600

43 HEAD FROM THE ANTIQUE

A decorative design in black and red crayons.

Height, 11 $\frac{3}{8}$ inches; width, 9 $\frac{3}{4}$ inches. Framed.

BOLOGNESE SCHOOL

Seventeenth Century

44 FULL-LENGTH STUDY OF A YOUNG MAN, HOLDING A SWORD

Beautiful charcoal drawing with sanguine touches on face and hand.

On the reverse a note as follows: "School of Canuti (Bolognese painter 1620-1684)." *Height, 15 $\frac{1}{4}$ inches; width, 8 $\frac{1}{8}$ inches.*



FIGURE OF A SAINT IN ARMOUR
TIMOTEO VITI
[NUMBER 22]

BOLOGNESE SCHOOL

Seventeenth Century

45 LOT AND HIS DAUGHTERS

Spirited charcoal drawing with white high-lights.

Two collector's marks (not in Fagan).

Height, $6\frac{1}{8}$ inches; width, $8\frac{3}{4}$ inches.

GUIDO RENI, BOLOGNESE SCHOOL

1575-1642

46 ST. GEORGE AND THE DRAGON

Superb sanguine drawing of the greatest beauty. From the collection, J. C. Robinson, showing two other collector's marks (not in Fagan).

Height, $14\frac{7}{8}$ inches; width, $10\frac{3}{4}$ inches. Framed.

GUERCINO [GIOVANNI FRANCESCO BARBIERI]

Bolognese School, 1590-1666

47 LANDSCAPE

A low house and 2 figures to the left, large trees in the center and two hunters to the right.

Magnificent pen drawing in Guercino's peculiar style.

A very fine piece.

Height, $7\frac{1}{2}$ inches; width, $10\frac{1}{2}$ inches. Framed.

GUERCINO [GIOVANNI FRANCESCO BARBIERI]

48 LANDSCAPE

A turning road and five wanderers in front, to the left a large tree and in the middle distance a mountain.

Characteristic drawing, in Guercino's well-known manner.

Height, $11\frac{1}{2}$ inches; width, $16\frac{3}{8}$ inches.

ITALIAN SCHOOL

Seventeenth Century

49 ABRAHAM TAKING ISAAC TO THE SACRIFICE

A superb little drawing in pencil and sepia.

Height, $4\frac{1}{8}$ inches; width, $5\frac{3}{4}$ inches.

CARLO MARATTA

1625-1713

50 SAINT, WRITING, INSPIRED BY AN ANGEL

Highly spirited pen and sepia drawing of great beauty.

Height, $7\frac{1}{2}$ inches; width, $5\frac{3}{4}$ inches.

ITALIAN SCHOOL

Seventeenth Century

51 MYTHOLOGICAL SCENE, SHOWING WOMAN (DIANA?) ADDRESSING SEA-GODS

Pen drawing in light brown ink.

Height, $5\frac{1}{4}$ inches; width, $11\frac{1}{8}$ inches.

GIUSEPPE MARIA MITELLI

1634-1718

52 TWO ORIENTALS IN CONVERSATION

Strong pen India ink and sanguine drawing, signed Mitteli in lower right corner.

Height, $4\frac{7}{8}$ inches; width, $7\frac{7}{8}$ inches. Framed.

PIER FRANCESCO MOLA (style of)

Bolognese School, 1609-1668

53 MYTHOLOGICAL SCENE, WOMAN LEADING HER DAUGHTER TO AN ALTAR

Very spirited pen and sanguine drawing.

Height, 7 inches; width, $6\frac{1}{4}$ inches. Framed.

PIER FRANCESCO MOLA

54 HUNTER (NARCISSUS) WITH DOG AT A SPRING

Clever pen and red chalk drawing, signed.

Height, 5¼ inches; width, 7¼ inches.

DONATO CRETI, called DONATINO

Born, Cremona, 1671; died, Bologna, 1749

55 FIVE PEN STUDIES OF HEADS (3 female and 2 male) on one sheet

From the Mayor and Gerard Reynst collections.

(Fagan No. 235.) *Height, 7¼ inches; width, 9⅜ inches.*

ITALIAN SCHOOL

Seventeenth Century

56 ITALIAN PORT SCENE

Pen drawing, signed Franco. Vinievo or Venico?

Height, 4 inches; width, 5½ inches.

ITALIAN SCHOOL

Seventeenth Century

57 NUDE MAN, RECLINING

Beautiful sanguine drawing with white high-lights. Wrongly attributed to Francesco Albano. To the right undecipherable traces of an old signature (could not possibly read Albano).

Height, 9 inches; width, 12¼ inches.

ITALIAN SCHOOL

Seventeenth Century

58 WOMAN IN ANTIQUE GARB, POSSIBLY HEBE, HOLDING AN URN

Pen and sepia drawing.

Height, 8⅜ inches; width, 5¼ inches.

ITALIAN SCHOOL

Seventeenth Century

59 DESIGN FOR A CEILING PAINTING

Pen drawing showing a Unicorn and other Compositions, signed: "l'Alicorno na al Segnio" and Initial B.

With the collector's mark of Pierre Nolasque Bergeret.

(Fagan No. 22.) *Height, 14 $\frac{3}{8}$ inches; width, 10 $\frac{1}{8}$ inches.*

ITALIAN SCHOOL

Seventeenth Century

60 CHRIST AND THE WOMAN OF SAMARIA

Exceedingly clever drawing in charcoal and India ink, the figures outlined in ink.

Height, 7 $\frac{7}{8}$ inches; width, 5 $\frac{3}{4}$ inches. Framed.

ITALIAN SCHOOL

Seventeenth Century

61 RELIGIOUS SCENE

Nativity or more likely representing the Birth of the Virgin.

Pen and sepia. *Height, 8 $\frac{1}{4}$ inches; width, 6 inches.*

UNKNOWN ITALIAN

Seventeenth Century

62 VIEW OF THE PORT OF AJACCIO, CORSICA

Pen and India ink drawing.

Height, 8 $\frac{3}{4}$ inches; width, 13 $\frac{1}{2}$ inches.

ITALIAN SCHOOL

Late Seventeenth or early Eighteenth Century

63 SECTION OF A PAVILION ROTUNDA

Elaborate architectural design, suggesting the Bibbiena family.

Pen and sepia. *Height, 9 inches; width, 4 inches.*



HOLY CONVERSATION
IL TINTORETTO (JACOPO ROBUSTI)

[NUMBER 29]

UBALDO GANDOLFI

1728-1782

64 ORIENTAL OR SAINT, IN MEDITATION

Brilliant sanguine sketch with white high-lights.

Height, 11½ inches; width, 8 inches.

GALLI DA BIBBIENA

Famous family of painters, architects and decorators of the Eighteenth Century. Originating in Bologna, representatives of this family of eight members, all active in the same field, worked all over Central Europe, building Baroque Palaces, theatres and composing scenery and decorations.

65 INTERIOR COURTYARD OF A CLASSICAL PALACE

Most likely designed for stage scenery. Superb pen and India ink drawing, touched in water color; highly representative work of the Bibbiena group.

Height, 6½ inches; width, 12½ inches.

ITALIAN SCHOOL

Late Seventeenth Century

66 THE ENTOMBMENT OF CHRIST

Powerful pen and sepia drawing, tremendous in the dramatic effect of its composition.

This drawing, which we consider one of the finest of the entire collection, has been submitted by the owner and writer to various reliable connoisseurs without, however, our having been able to arrive at a definite attribution. Some point to the Neapolitan school and to Ribera, others feel more inclined to give it to the Venetian school of the 18th century. This is one of the instances where the authorship is quite immaterial as it is a great drawing although without a great name. The Pathos of the scene and the effect of the chiaroscuro produce here a picture which can hardly be surpassed.

Height, 8 inches; width, 11½ inches.

ITALIAN SCHOOL

Late Seventeenth or early Eighteenth Century

67 WOMAN IN CONVERSATION WITH A SHEPHERD

Pen and sepia drawing. *Height, 9¼ inches; width, 6¼ inches.*

NEAPOLITAN SCHOOL

Seventeenth Century

68 COMPOSITION OF SIX PEOPLE

In the center, on stoops leading to a door, Woman embracing a Monk. Man and woman standing at both sides of the door. Both at the right and left a man holding a bag.

Pen and sepia drawing.

Height, 7½ inches; width, 10½ inches.

FRANCESCO GUARDI

1712-1793

69 SHEET WITH DRAWINGS ON BOTH SIDES

On the front: Sketches of 19 people moving in open space, signed Fco. Guardi.

On the reverse: Sanguine sketch of a section of the Piazza di San Marco, Venice, and a large India ink sketch of a kneeling woman, strongly suggestive of the style of Tiepolo.

In his pen studies of small figures, depicted in vivid motion, Guardi often reaches an artistic quality not surpassed even in Rembrandt drawings. With the most simple means he produces in a few lines the effect of actual motion. Nothing in the field of old masters' drawings exceeds in my opinion the brilliancy of these small sketches.

An item of first importance.

Height, 4 11/16 inches; width, 11⅝ inches.

[SEE REPRODUCTION OF FRAGMENT]

GIOVANNI BATTISTA TIEPOLO

1693-1770

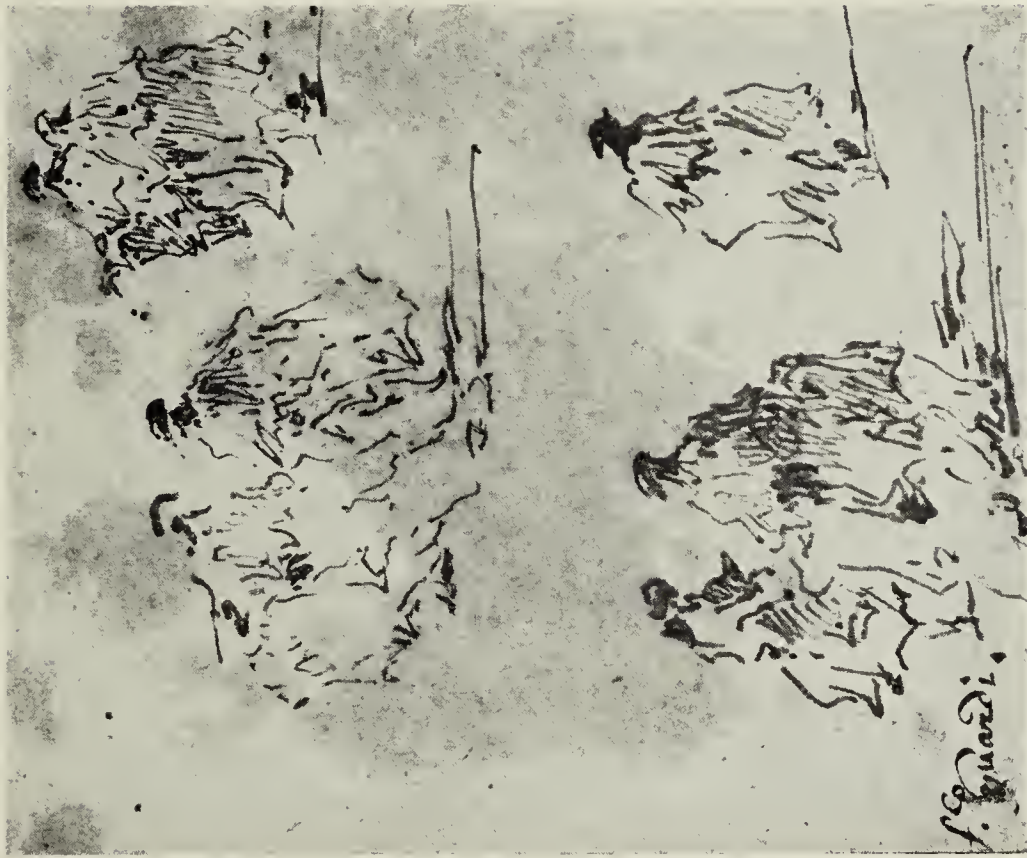
70 SALOME, RECEIVING THE HEAD OF ST. JOHN

Brilliant pen and sepia drawing in the master's most characteristic, vivid style.

Height, 5⅛ inches; width, 4⅝ inches. Framed.

Two collector's marks (not in Fagan).

[SEE REPRODUCTION]



PART OF A SHEET WITH DRAWINGS ON BOTH SIDES
FRANCESCO GUARDI

[NUMBER 69]



SALOME RECEIVING THE HEAD OF ST. JOHN
GIOVANNI BATTISTA TIEPOLO

[NUMBER 70]

GIOVANNI BATTISTA TIEPOLO

71 PEN AND SEPIA SKETCH

A man holding a torch and assisting a woman descending a hill. Of the same brilliant quality as the preceding item, showing the same collector's marks. (Not in Fagan.)

Height, $8\frac{5}{8}$ inches; width, $6\frac{1}{2}$ inches. Framed.

GIOVANNI BATTISTA TIEPOLO

72 A SHEET WITH VARIOUS STUDIES

In the center a kneeling saint, to the right another head for the same, dogs to the left and right.

Superb pen and sepia drawings, very representative of the master's brilliant style.

Height, $5\frac{7}{8}$ inches; width, $10\frac{5}{8}$ inches. Framed.

GIOVANNI BATTISTA TIEPOLO

73 RELIGIOUS SUBJECT, REPRESENTING THE DYING SCENE OF A SAINT

Brilliant sanguine drawing, exceedingly vivid in conception. Design of rare importance and beauty.

Height, $7\frac{5}{8}$ inches; width, $5\frac{3}{4}$ inches.

GIOVANNI BATTISTA TIEPOLO (attributed to)

74 THREE CHARCOAL SKETCHES ON ONE SHEET

Above, Saint writing on a tablet supported by a youth; below, two male studies.

Powerful drawing, pointing more to Michaelangelo's influence than to the Venetian school of the 18th century.

Signed Tiepolo in lower right (added later).

Height, $13\frac{1}{2}$ inches; width, $9\frac{3}{8}$ inches.

GIOVANNI DOMENICO TIEPOLO

Son of Giovanni Battista Tiepolo

1726-1795

75 SAINT HOLDING THE INFANT CHRIST, HEADS OF
ANGELS TO THE RIGHT

Magnificent sepia drawing of great power and brilliancy.

Signed in lower right: Dom. Tiepolo f.

Formerly in the Francis Lathrop collection.

Height, $9\frac{5}{8}$ inches; width, $7\frac{1}{8}$ inches.

GIOVANNI DOMENICO TIEPOLO

76 NESSUS ABDUCTING DEJANEIRA

Beautiful pen and India ink drawing, signed: Domo. Tiepolo f.
in lower left.

From the Francis Lathrop collection.

Height, $7\frac{5}{8}$ inches; width, $10\frac{1}{2}$ inches.

GIOVANNI DOMENICO TIEPOLO

77 HERCULES AND ANTEUS

Powerful pen and India ink drawing, signed: Domo. Tiepolo f.
in lower right.

From the Francis Lathrop collection.

Height, 8 inches; width, $5\frac{1}{2}$ inches.

GIOVANNI DOMENICO TIEPOLO

78 HERCULES AND ANTEUS

Another version.

Pen and India ink drawing of the same high quality and from
the same collection as the preceding item. Unsigned.

Height, $8\frac{3}{8}$ inches; width, $5\frac{1}{2}$ inches.

GIOVANNI DOMENICO TIEPOLO

79 BOY HOLDING A WATER JAR

Pen and India ink drawing, from the same collection and of
the same superb quality as the preceding item. Unsigned.

Height, $8\frac{3}{4}$ inches; width, $6\frac{1}{8}$ inches.

GIOVANNI DOMENICO TIEPOLO

80 ST. JOHN BAPTISING CHRIST

This, as well as the four items following, and representing the same subject in a different version, are drawings of the highest artistic quality. The composition of each is of a marvellous grandeur and a vividness hardly to be surpassed.

They are all from the Francis Lathrop collection.

Sepia, signed in lower left corner.

Height, 10 inches; width, 7½ inches.

GIOVANNI DOMENICO TIEPOLO

81 ST. JOHN BAPTISING CHRIST

See note to the preceding item.

Sepia, signed in lower left corner.

Height, 10 inches; width, 7½ inches.

GIOVANNI DOMENICO TIEPOLO

82 ST. JOHN BAPTIZING CHRIST

See note to Number 80.

Sepia, signed in lower left.

Height, 10 inches; width, 7⅝ inches.

GIOVANNI DOMENICO TIEPOLO

83 ST. JOHN BAPTIZING CHRIST

See note to Number 80.

Sepia and India ink.

Signed near lower right corner.

Height, 10 inches; width, 7⅝ inches.

GIOVANNI DOMENICO TIEPOLO

84 ST. JOHN BAPTIZING CHRIST

See note to Number 80.

Pen and India ink.

Height, 10¼ inches; width, 7¾ inches.

VENETIAN SCHOOL

Eighteenth Century

85 MARTYRDOM OF A FEMALE SAINT

Pen drawing, vivid composition, possibly by Domenico Tiepolo.

Height, 12 $\frac{1}{8}$ inches; width, 8 inches. Framed.

ITALIAN SCHOOL

Eighteenth Century

86 ALLEGORICAL FIGURE

Clever pen and India ink design for a piece of sculpture.

Height, 8 $\frac{3}{4}$ inches; width, 6 $\frac{1}{2}$ inches.

LORENZO SACCHETTI

Italian Mural Painter, born 1759

87 A COOK

Caricature pen drawing, somewhat in the manner of Hogarth, signed in lower left: Pacetti Cusiniere di Sacchetti.

Height, 10 $\frac{1}{8}$ inches; width, 6 $\frac{7}{8}$ inches.

HENDRICK GOLTZIUS (style of)

1558-1617

88 "CERES"

Drawing in red and black chalks and India ink; previously attributed to Parmegiano, but revealing clearly the manner of Goltzius, who worked under strong Italian influence.

Height, 15 inches; width, 10 $\frac{1}{4}$ inches.

HENDRICK GOLTZIUS (attributed to)

89 MYTHOLOGICAL SCENE, SUGGESTING A JUDGMENT OF PARIS

Beautiful composition in pen and sepia, for a frieze, undoubtedly done by a Dutch artist in Italy. On the reverse, written in pen: "Goltio", and below a note: "A Roman drawing for fresco ca. 1550, Polidoro? not by Goltzius."

The writer and his advisers, however, have more faith in the previous attribution. *Height, 10 $\frac{1}{8}$ inches; width, 15 $\frac{1}{4}$ inches.*

SCHOOL OF HENDRICK GOLTZIUS

About 1600

90 HEAD OF BACCHUS

Small circular pen drawing with touches of sepia.

Diameter 3 inches.

SCHOOL OF HENDRICK GOLTZIUS

About 1600

91 THE ANNUNCIATION

Spirited pen drawing, somewhat Italian in style but undoubtedly the work of a Dutch artist active in Italy.

Height, 11½ inches; width, 9½ inches. Framed.

DUTCH SCHOOL

About 1600

92 THE ANGEL WITH FLAMING SWORD, GUARDING PARADISE.

Pen and India ink drawing.

Design for a book illustration.

Height, 6¼ inches; width, 5¼ inches.

NICOLAS DE BRUYN (attributed to)

Antwerp, about 1556-1650

93 THE GOLDEN AGE

Magnificent composition for a ceiling decoration, in pen, touches of sepia and traces of sanguine; suggesting the engraving of the same subject, which is the capital work of the master.

A very fine and powerful example.

Height, 17 inches; width, 22 inches. Framed.

JACQUES CALLOT

1592-1635

94 TWO MOUSQUETAIRES

Pen and ink sketches with washes. These sketches have the feeling so characteristic of Callot and were for an etching.

Height, 5 inches; width, 6 inches.

STEFANO DELLA BELLA (attributed to)

1610-1664

95 SHEET WITH FOUR PEN STUDIES OF WARRIORS

Two of them appear to be pushing a wheel.

Height, 7 inches; width, 11 inches.

CLAUDE GELEE [called CLAUDE LORRAIN]

1600-1682

96 CLASSICAL LANDSCAPE

With man, woman and child in the left foreground.

Superb pen drawing in the master's typical style.

From the Richard Cosway collection.

Height, 6 $\frac{5}{8}$ inches; width, 9 $\frac{3}{4}$ inches.

[SEE REPRODUCTION]

GASPARD POUSSIN [called DUGHET]

1613-1675

97 ITALIAN LANDSCAPE

With water-fall and ruins of Roman temple, two men in the foreground.

Brilliant pen and India ink drawing.

Height, 8 $\frac{1}{2}$ inches; width, 11 inches.

FRANCOIS MILLET

French School, 1644-1678

98 CLASSICAL LANDSCAPE

Beautiful pen and India ink drawing in the manner of Nicolas Poussin.

Height, 10 $\frac{1}{8}$ inches; width, 15 $\frac{1}{2}$ inches.



NAVAL ENGAGEMENT
WILLEM VAN DE VELDE, THE ELDER
[NUMBER 99]



CLASSICAL LANDSCAPE
CLAUDE GELEE (Called CLAUDE LORAIN)
[NUMBER 96]

WILLEM VAN DE VELDE, THE ELDER

1611-1693

Most famous of the Dutch Marine Painters.

99 NAVAL ENGAGEMENT

Splendid drawing with various war vessels; one in the center sinking.

Pen and India ink drawing in the master's best and characteristic style. *Height, 41¼ inches; width, 8 inches. Framed.*

[SEE REPRODUCTION]

REMBRANDT (attributed to)

100 A SHEET WITH SEVERAL EXCEEDINGLY FINE PEN STUDIES

In the upper left a young man and a group of Orientals. In the upper right a larger sketch of apparently the same young man. In the lower left an old Oriental seated and a sketch of two crossed hands. Between the two upper sketches very slight indication of a seascape with ship.

The writer of these notes, not knowing any other Rembrandt drawing of such delicate touch and almost playful vein, does not feel at liberty to endorse the above attribution without reserve, at the same time he neither feels justified in condemning it. It is hardly possible to think of another authorship for these brilliant sketches but Rembrandt's. In the group in the upper left we find a strong resemblance with the etching: Joseph telling his dreams; the young man also suggests the figure leaning on a window sill and watching the triumph of Mordecai in the etching of that title; while the figure at the right could almost be a portrait study of Clement de Jonghe familiar from the etching. This drawing hardly suggests the work of an imitator or even any known pupil of Rembrandt. It is not at all impossible that, having an unusually fine pen at his command, the master jotted down these exquisite jeux d'esprit. Mr. Meder, the well-known authority on Rembrandt's etchings, shares the above view as well as do other connoisseurs to whom we have submitted this interesting sheet of drawings.

Height, 7½ inches; width, 8¾ inches.

ALBERT CUYP

1606-1667

101 WIDE LANDSCAPE

In the foreground two figures standing on a hill.

Magnificent black crayon drawing from the Rymsdyk's Museum collection. The feeling for atmosphere is very characteristic of Cuyp.

Height, 5½ inches; width, 9 inches. Framed.

FLEMISH SCHOOL

Seventeenth Century

102 WIDE LANDSCAPE

High trees in the foreground. A village and church in the middle distance. Delicate India ink drawing.

Height, 8⅛ inches; width, 6⅞ inches.

LAURENT DE LA HIRE

1606-1656

103 ONE OF A SERIES OF TWELVE COMPOSITIONS REPRESENTING SCENES FROM TASSO'S GERUSALEMME LIBERATA

This and the following eleven numbers were probably designs for a series of tapestries. They are magnificent classical compositions in black charcoal, heightened with white chalk. From the Mariette collection.

Height, 11½ inches; width, 16 inches (with slight variations).

LAURENT DE LA HIRE

104 ANOTHER OF THE SAME SERIES

LAURENT DE LA HIRE

105 ANOTHER OF THE SAME SERIES

LAURENT DE LA HIRE

106 ANOTHER OF THE SAME SERIES

LAURENT DE LA HIRE

107 ANOTHER OF THE SAME SERIES

LAURENT DE LA HIRE

108 ANOTHER OF THE SAME SERIES

LAURENT DE LA HIRE

109 ANOTHER OF THE SAME SERIES

LAURENT DE LA HIRE

110 ANOTHER OF THE SAME SERIES

LAURENT DE LA HIRE

111 ANOTHER OF THE SAME SERIES

LAURENT DE LA HIRE

112 ANOTHER OF THE SAME SERIES

LAURENT DE LA HIRE

113 ANOTHER OF THE SAME SERIES

LAURENT DE LA HIRE

114 ANOTHER OF THE SAME SERIES

FRENCH SCHOOL

About 1700

115 TWO DRAWINGS ON ONE MOUNT

Above: Allegorical Figure (Minerva).

Clever drawing in black and red chalks attributed to Delafosse.

Height, 8 inches; width, 5 $\frac{1}{4}$ inches.

Below: Francois Verdier, 1651-1730. Religious Scene.

Characteristic charcoal design.

Height, 4 $\frac{3}{4}$ inches; width, 6 inches.

FRENCH SCHOOL

Early Eighteenth Century (Regence period)

116 ALLEGORICAL WINGED FIGURE

Holding the model of a church and the trumpet of fame.

Beautiful drawing in black and white chalks on green paper.

Height, 9¾ inches; width, 7⅛ inches.

FRANCOIS DESPORTES

1661-1743

Famous French Animal Painter.

117 A HUNTING DOG

A magnificent charcoal drawing with white high-lights. On the reverse sanguine studies of two hands, holding spears.

Height, 8⅝ inches; width, 7½ inches.

JEAN PILLEMENT

French Eighteenth Century

118 ROMANTIC LANDSCAPE WITH RUINS

Charming French 18th Century drawing in pen and India ink. Signed on the reverse in old hand-writing.

On the reverse also small sanguine sketch of a man.

Height, 9 inches; width, 11 inches.

ANDRÉ PORTAIL (attributed to)

1709-1759

119 FULL-LENGTH FIGURE OF A ROMAN SOLDIER

Academic drawing in black and white chalks on greenish paper.

Height, 17¾ inches; width, 9½ inches.

Mounted in passe-partout.

CHARLES JOSEPH NATTOIRE

1700-1777

120 ALLEGORICAL FEMALE FIGURE

Beautiful black crayon drawing, heightened with white; on greenish grey paper.

Signed Natoire below on the old mount.

Height, 10 $\frac{3}{8}$ inches; width, 9 $\frac{5}{8}$ inches.

JEAN HONORÉ FRAGONARD

1732-1806

121 SEPIA CARTOUCHE

Classical ruins, sculptures and two men, apparently philosophers.

Vivid sepia vignette in the style peculiar to Fragonard's drawings in that medium.

The owner informs me that this was sold to him as the design for an illustration to a work on Roman ruins.

GABRIEL DE ST. AUBIN

1724-1780

122 MYTHOLOGICAL SCENE

Apparently Vulcan and Venus with Cupid.

Exquisite French 18th Century design for an illustration.

Height, 4 inches; width, 3 $\frac{1}{4}$ inches.

FRENCH SCHOOL

Eighteenth Century

123 LANDSCAPE WITH THREE WOMEN AND TWO MEN BY THE BANK OF A RIVER

Charming sepia drawing, somewhat suggestive of the style of Hubert Robert. An old inscription in the lower left corner of the mount reads: Vue de Cavo 17.

Height, 5 inches; width, 9 $\frac{1}{4}$ inches.

JEAN BAPTISTE LALLEMAND

1710-1802

124 COLONNADE WITH STATUE OF HERCULES, IN THE FOREGROUND TWO FIGURES

Exquisite small architectural sketch in pen and India ink.

Height, 5 inches; width, 3½ inches.

FRANCOIS CUVILLIÉS

1695-1768

Famous Baroque Architect and Ornamentist

125 SHEET WITH ROCOCO CARTOUCHES ON BOTH SIDES

Exceedingly clever charcoal drawings.

Height, 9¼ inches; width, 6¾ inches.

JEAN BAPTISTE HUET

1740-1810

126 A HIND, FEEDING

Other animal sketches on the same sheet.

Very sensitive charcoal drawing with white high-lights.

Signed Huet on the lower right.

On the reverse a very delicate but exceedingly clever sanguine sketch of the head of an infant.

Height, 8¾ inches; width, 15¼ inches.

JEAN DUPLESSI-BERTAUX

French Etcher and Member of the Academie Militaire

1747-1819

127 CIRCULAR COMPOSITION

Showing 8 figures, one to the left sleeping, in the centre: two women in conversation with three men, and to the right two men fencing.

Highly characteristic pen drawing, plainly revealing the influence of Callot, by which this artist was always dominated.

Diameter, 6 inches.

JACQUES LOUIS DAVID

1748-1825

128 ROMAN PHILOSOPHER

Full-length academic composition in black and white chalks on green paper. Early specimen from the time when the artist was at the Academie de Rome.

Signed in lower left: David f. Romae.

Height, 18 $\frac{3}{4}$ inches; width, 10 $\frac{1}{4}$ inches.

UNKNOWN

129 STUDY FOR A PIETA

A definite attribution for this very beautiful charcoal drawing seems to us impossible on account of its strange realism suggesting the most contradictory names and periods, such as the Caracci and Jacques Louis David.

Height, 13 $\frac{3}{8}$ inches; width, 9 $\frac{1}{8}$ inches.

ANTOINE JEAN, BARON GROS

French historical painter

1771-1835

130 CLASSICAL SUBJECT

Characteristic and interesting drawing in pen and charcoal, heightened with white chalk.

Height, 10 $\frac{5}{8}$ inches; width, 13 inches.

DOMINIQUE VIVANT DENON

1747-1825

131 BACCHANALIAN SCENE

Spirited pen and sepia drawing, in Denon's characteristic style.

Height, 7 $\frac{1}{4}$ inches; width, 12 $\frac{3}{4}$ inches.

MARIE LOUISE ELISABETH VIGÉE LEBRUN

1755-1842

132 THE PAINTER SEATED IN FRONT OF THE EASEL

To the left a young man standing, in full length.

Charming sanguine drawing of the Directoire period.

Height 15 $\frac{3}{8}$ inches; width, 16 inches.

DANIEL NICOLAUS CHODOWIECKI (attributed to)

1726-1801

133 FREDERICK THE GREAT AT THE HEAD OF HIS
TROOPS

A minute pencil drawing in Chodowiecki's style. The fact that the drawing is somewhat cold suggests that it may possibly be the work of a pupil or close follower of the famous engraver.

Height, $3\frac{1}{8}$ inches; width, $3\frac{3}{4}$ inches.

JOSEPH MALLORD WILLIAM TURNER, R.A.

1775-1851

134 THE MINE

Characteristic India ink drawing, exceedingly fine in detail, of the master's early period (about 1802).

Acquired from Mr. Palser, the well-known London Turner expert.

Height, $7\frac{1}{4}$ inches; width, $8\frac{3}{4}$ inches.

RICHARD PARKES BONINGTON

1801-1828

135 LANDSCAPE WITH CASTLE RUIN

Delicate and beautiful pen and sepia drawing in the lower left a collector's mark: E. C. (not in Fagan).

Height, $7\frac{3}{8}$ inches; width, $10\frac{1}{2}$ inches.

Mounted in passe-partout.

FRIEDRICH OVERBECK

1789-1869

136 THE VIRGIN AND ST. CATHERINE

Remarkable chiaroscuro drawing in silver-point on paper with brown gouache coating.

One of the finest specimens, known to the writer, of drawings of the Nazarene school, showing in an interesting way the influence of the early German and Italian masters.

Height, $9\frac{7}{8}$ inches; width, $6\frac{5}{8}$ inches.



JEAN BAPTISTE CAMILLE COROT
[NUMBER 142]



JAMES A. McNEILL WHISTLER
[NUMBER 156]

P. CAMOIN

French School, first half of Nineteenth Century

137 NORMANDY LANDSCAPE

Groups of peasants in the center, to the right a river and old houses on the other shore.

Charming water color, of the French School of about 1830.

Signed P. Camoin in lower left.

Height, $7\frac{3}{8}$ inches; width, $10\frac{1}{4}$ inches.

FRENCH ARTIST

of the Romantic School of the Nineteenth Century

138 HEAD OF A CAVALIER

Bold oil sketch of a Velasquez type.

On the reverse: Crayon study of a Uhlan on horseback, partly touched up in water-color.

Height, $10\frac{3}{8}$ inches; width, $7\frac{5}{8}$ inches.

JEAN LOUIS THEODORE ANDRE GERICAULT

1790-1824

139 SHEET WITH VARIOUS SMALL PENCIL SKETCHES

Exceedingly powerful designs of a Michelangelesque character.

Height, $2\frac{1}{2}$ inches; width, $9\frac{3}{8}$ inches.

Mounted in passe-partout.

ANTOINE LOUIS BARYE

1796-1875

140 LIONESS

Brilliant characteristic charcoal study. The red stamp Barye of the vente in the lower right corner.

Height, 5 inches; width, $8\frac{1}{2}$ inches. Framed.

CONSTANT TROYON

1813-1865

141 THREE STUDIES OF SHEEP ON ONE SHEET

Exquisite charcoal drawing.

The red vente stamp C. T. in the lower right corner.

Height, $8\frac{5}{8}$ inches; width, $11\frac{1}{8}$ inches.

Mounted in passe-partout.

JEAN BAPTISTE CAMILLE COROT

1796-1875

142 RIVER LANDSCAPE

Large trees on both sides, in the foreground man in a boat, in the distant center a town.

Signed "Corot" in lower right corner. A very lovely drawing in brown ink. The paper must have been wetted or pressed with damp blotter, so that the ink ran over the line and gave the design a beautiful hazy sepia effect, very similar to the charm peculiar to the master's paintings.

A drawing of the first importance.

Height, $6\frac{5}{8}$ inches; width, $9\frac{7}{8}$ inches. Framed.

[SEE REPRODUCTION]

JEAN FRANCOIS MILLET

1814-1875

143 SHEET WITH FOUR SMALL SKETCHES ON BOTH SIDES

On the front, head of an oxen, two men and a minute sketch in the lower right, of a woman sweeping a floor, the vente initials in the lower left.

On the reverse, cow, shepherdess, head, suggesting Dante and a hand. The stamp in lower right.

Highly characteristic and brilliant crayon studies.

Height, $5\frac{1}{2}$ inches; width, 4 inches.

In passe-partout.

JEAN FRANCOIS MILLET

144 VARIOUS SKETCHES ON BOTH SIDES OF ONE SHEET

On the front, 3 figures and one leg, the vente stamp in the lower right; on the reverse, group of man and woman; signed above: Belleville St. Denis 58, the stamp in the lower right of the same superb quality as the preceding item.

Height, $3\frac{5}{8}$ inches; width, $4\frac{7}{8}$ inches.

In passe-partout.

JEAN FRANCOIS MILLET

145 FEEDING THE CHILD

Possibly an auxiliary sketch for the etching of the same subject. This drawing, which has more the character of a tracing, is not a convincing document of Millet's genius. The stamp of the vente is to be seen in the lower right corner.

Height, $11\frac{1}{2}$ inches; width, 9 inches. Framed.

JEAN FRANCOIS MILLET

146 THREE SMALL SKETCHES ON ONE MOUNT

Above TWO WOMEN SEATED, the stamp in the lower right.

Height, 3 inches; width, 5 inches.

Below to the left, MOTHER AND CHILD.

Height, 2 inches; width, $2\frac{7}{8}$ inches.

To the right, YOUNG MAN SEATED.

Height, 3 inches; width, $2\frac{5}{8}$ inches.

The stamp in the former in the lower left, in the latter on the lower right.

Superb sketches.

In passe-partout.

JEAN FRANCOIS MILLET

- 147 SMALL CHARCOAL STUDY OF A WOMAN, SEATED
The vente stamp in the lower right, very typical, but slightly rubbed.

Height, $4\frac{5}{8}$ inches; width, 3 inches. In passe-partout.

JEAN FRANCOIS MILLET

- 148 VARIOUS SKETCHES ON BOTH SIDES OF ONE SHEET

In front Woman seen from the back, above small sketch of people fighting, the stamp in lower right. On the reverse five small sketches and an inscription, the vente stamp in the lower center.

Same quality as the preceding items.

Height, $4\frac{7}{8}$ inches; width, $3\frac{5}{8}$ inches. In passe-partout.

PUVIS DE CHAVANNES

1824-1898

- 149 L'ESPERANCE

Exquisite charcoal drawing signed in the lower right corner: à Léon Bouillon, P. Puvis d Ch.

Acquired from Messrs. Durand Ruel.

Height, 8 inches; width, $9\frac{3}{4}$ inches. Framed.

[SEE REPRODUCTION]

PUVIS DE CHAVANNES

- 150 MISERIES OF WAR

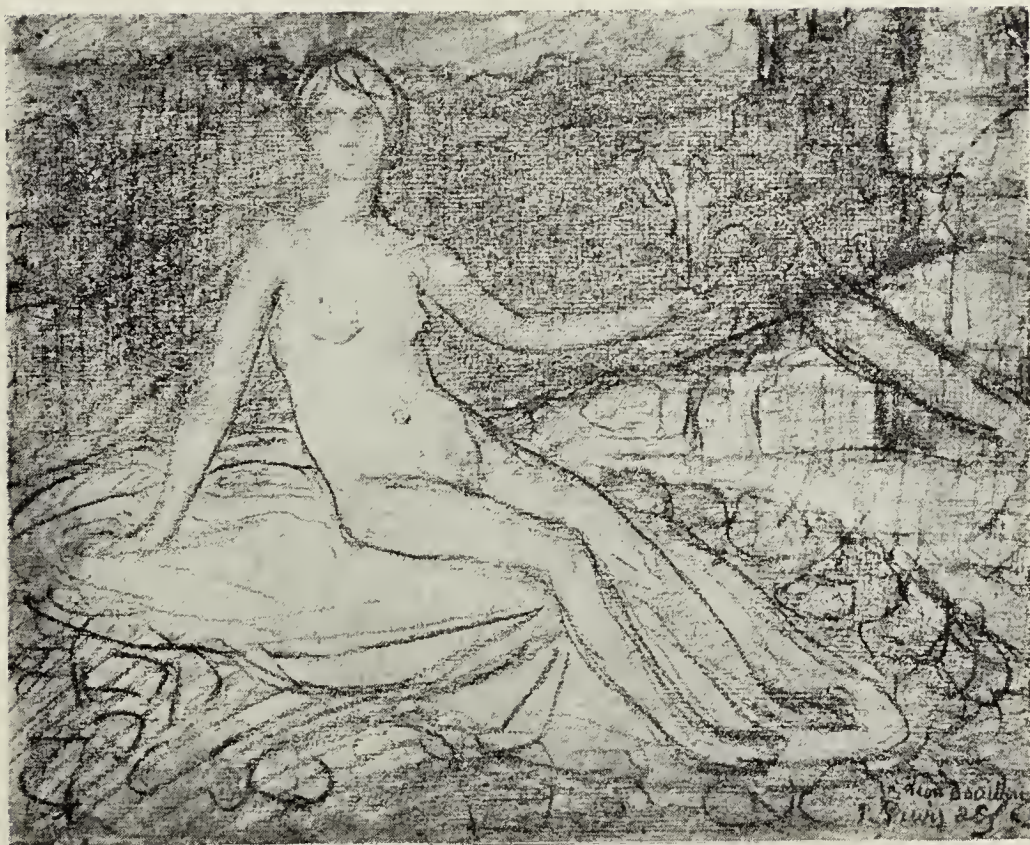
Large charcoal drawing representing dying cattle scenes of rape and a nude prisoner with tied hands in the foreground. This drawing forms a fragment for the cartoon to the large wall decoration "War" at the Museum of Amiens.

A most powerful and remarkable drawing.

Height, $16\frac{1}{4}$ inches; width, $12\frac{1}{2}$ inches. Framed.



ALPHONSE LEGROS
[NUMBER 151]



PUVIS DE CHAVANNES
[NUMBER 149]

ALPHONSE LEGROS

Famous contemporary French Etcher

151 INSPIRATION MICHELANGELESQUE

A magnificent drawing in pencil, signed A. Legros, in the upper right corner.

Purchased from Messrs. Fred. Keppel & Co.

Height, 14 $\frac{3}{8}$ inches; width, 11 $\frac{1}{4}$ inches. Framed.

[SEE REPRODUCTION]

ALPHONSE LEGROS

152 MAN'S HEAD

Powerful charcoal study; signed with the initials in the upper right corner.

Purchased from Messrs. Fred. Keppel & Co.

Height, 9 $\frac{3}{8}$ inches; width, 8 inches. Framed.

FRENCH ILLUSTRATOR

Nineteenth Century

153 TWO CHARCOAL SKETCHES ON ONE SHEET

To the left 2 young men, one bending down; on the right two studies of bowlers.

Mr. Field was told in Paris that these excellent drawings were sketches for illustrations of an early edition of Balzac.

Height, 8 $\frac{3}{4}$ inches; width, 5 $\frac{3}{8}$ inches. With variations.

A. CARRIERE-BELLEUSE

French Contemporary

154 DESIGN FOR A TITLE-PAGE

With the inscription: "La Nature Humaine Appliquée à la Décoration, Études et Compositions par A. Carriere-Belleuse."

Signed in pencil in the lower right. Beautiful composition in black and white chalks.

Height, 11 $\frac{1}{2}$ inches; width, 8 $\frac{1}{2}$ inches.

AUGUSTE VOLLON (attributed to)

155 HOUSES AND TREES

Exquisite charcoal drawing.

Height, $7\frac{7}{8}$ inches; width, $8\frac{3}{8}$ inches.

WHISTLER, JAMES ABBOT McNEILL

1834-1903

156 CHARCOAL SKETCH OF A YOUNG MAN

On brown paper, with touches of white chalk.

Characteristic and beautiful drawing, acquired from Messrs. Frederick Keppel & Co.

Height, $8\frac{1}{4}$ inches; width, $6\frac{1}{2}$ inches. Framed.

[SEE REPRODUCTION]

JEROME MYERS

American Contemporary

157 SCENE ON THE NEW YORK EAST SIDE

Exceedingly clever charcoal sketch, signed in lower left corner and dated: N. Y. 1912.

Height, $5\frac{1}{2}$ inches; width, 7 inches.

